6

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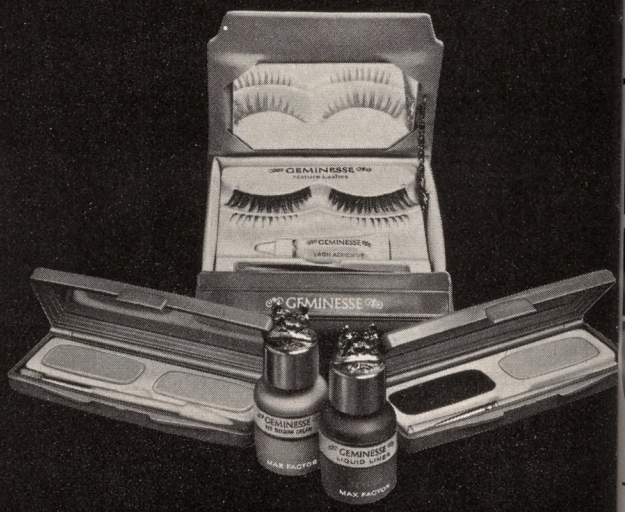

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50TH BIRTHDAY SUPERSEASON
ERNEST FLEISCHMANN, Artistic Director

SUMMER HOME OF THE LOS ANGELES PHILHARMONIC
ZUBIN MEHTA, MUSIC DIRECTOR

Dates, programs and artists subject to change.

	TUESDAY 8:30 PM	THURSDAY 8:30 PM	SATURDAY 8:30 PM
AUG.	**15** **Grand Tour of Europe** Vaughan Williams: Tallis Fantasia; Lalo: Symphonie Espagnole; Moussorgsky-Ravel: Pictures at an Exhibition. **Edo De Waart, conductor; Silvia Marcovici, violin**	**17** **The Dynamic Dichters** Kodaly: Dances from Galanta; Mozart: Concerto for 2 pianos in E flat, K.365; Bartok: Piano Concerto #3; Ravel: Bolero. **Edo De Waart, conductor; Misha & Cipa Dichter, piano**	**19** **A Grand Night for Singing** America's fabulous basso in some of his favorite operatic roles: arias by Mozart and Verdi, plus scenes from Moussorgsky's Boris Godunov with Val Stuart and supporting singers. **Aldo Ceccato, conductor; Norman Treigle, bass-baritone; L.A. Master Chorale**
	22 **Virtuoso!** Stravinsky: Scherzo à la Russe, Fireworks; Wieniawski: Violin Concerto #2; Rachmaninoff: Symphony #2. **Aldo Ceccato, conductor; Ruggiero Ricci, violin**	**24** **The Wondrous Beverly Sills** America's beloved Prima Donna in a brilliant program of operatic arias. **Aldo Ceccato, conductor; Beverly Sills, soprano**	**26** **Tchaikovsky Spectacular!** Piano Concerto #1; Symphony #5; 1812 Overture with Fireworks! Cannon! Military Band! **Zubin Mehta conducting; Paul Schenly, piano**
	29 **The Planets—and a New Star** Wagner: Overture, The Flying Dutchman; Tchaikovsky: Violin Concerto; Holst: The Planets. **Zubin Mehta conducting; Mayumi Fujikawa, violin**	**31** **Pianistic Dreams** Schumann: Piano Concerto; Berlioz: Overture, Roman Carnival; Bartok: Concerto for Orchestra. **Charles Dutoit, conductor; Martha Argerich, piano**	**2** **Rodgers & Hammerstein—Still Going Strong** With renowned soloists Karan Armstrong, Susanne Marsee, Perry Price, Richard Fredricks, and the Roger Wagner Chorale. **John Green, conductor**
SEP.	**5** **The Marathon Hero** Wagner: Prelude & Love Death, Tristan & Isolde; Mozart: Piano Concerto in G, K.453; Brahms: Symphony #1. **Lukas Foss, conductor & piano**	**7** **John Browning—James Conducting** Mendelssohn: Overture, Fingal's Cave; Symphony #4 (Italian); Prokofieff: Piano Concerto #3; Ravel: Daphnis & Chloe, 2nd Suite. **James Levine, conductor; John Browning, piano**	**9** **All-Star Rigoletto** (concert performance) Sherrill Milnes in the title role, Carol Neblett as Gilda, Jose Carreras as the Duke, plus Christine Weidinger, Claudine Carlson, Roger Patterson, Douglas Lawrence, John Macurdy, and the Roger Wagner Chorale. **James Levine, conductor**
	12 **Piano & Podium** Mozart: Overture, The Marriage of Figaro; Mozart: Piano Concerto in B flat, K.595; Mahler: Symphony #1. **James Levine, conductor & piano**	**14** **The Best of Berlioz** Berlioz: Romeo & Juliet (complete) Cast includes Claudine Carlson, John Macurdy, Paul Sperry and the L.A. Master Chorale, Roger Wagner, Director. **James Levine, conductor**	**16** **The Incredible Pops Finale!** Popular favorites including Gershwin's Cuban Overture, Dvorak: 2 Slavonic Dances, Rachmaninoff's Paganini Rhapsody, Liszt's Hungarian Fantasy, Vaughan Williams' Greensleeves, and Handel's Royal Fireworks Music with a spectacular fireworks display. **James Levine, conductor; Earl Wild, piano**

TONY BENNETT BOWLS 'EM OVER

A special treat. Tony Bennett. The world-famous singer makes his first appearance with Zubin Mehta and the Los Angeles Philharmonic at Hollywood Bowl Wednesday, August 30. The occasion: a very special concert to benefit the orchestra's Pension Fund.

Bennett began his career in early 1950 in a Greenwich village nightclub. While there he was discovered by Bob Hope, who had come to hear Pearl Bailey, the star of the show. Hope was so impressed that he invited Bennett to tour with his show. That same year Bennett made his first recording — *Boulevard of Broken Dreams* — which sold half a million copies. Bennett has since performed for President Johnson at the White House and for the Queen of England in London. He set the box office record for a single performance at New York's Philharmonic Hall. At the Waldorf-Astoria Hotel's Empire Room in New York, Bennett was awarded the singular honor of having his personal flag flown from the hotel's flagpoles, which are traditionally reserved for visiting dignitaries and heads of state. And last year, another record-breaking house gave Bennett a standing ovation following his concert with the London Philharmonic at Royal Albert Hall.

Now for the first time Bennett joins Zubin Mehta and the Los Angeles Philharmonic at Hollywood Bowl to sing his greatest hits—both the old and the new.

See you there.

Tony Bennett

From Daisy Dell to Superseason

A BRIEF HOLLYWOOD BOWL HISTORY — PART II

WITH Harvey Mudd, noted mining engineer, as president, and Mrs. Irish as executive vice president, the Symphony Association presented the Hollywood Bowl concert season, in addition to the regular winter series by the Philharmonic, for a full decade, 1935-44. These were musically fruitful years. Opera, fully staged, was produced for the first time. Twenty-one performances of 15 operas and 40 ballet performances attracted almost 700,000 people.

Lily Pons set the all-time Bowl attendance record: 26,410 paid customers in 1936; Bruno Walter and Otto Klemperer each conducted symphony concerts without soloists, attracting near-capacity houses. Mrs. Irish established and buoyantly presided over the weekly Tuesday morning Artists' Breakfasts in the Pepper Tree Lane Tea Garden. Conductors and artists of the week were guests of honor. These informal affairs completely filled the Tea Garden and were high society events.

In 1938, a four-year program was started by the WPA, County of Los Angeles and the Bowl Association which included the building of a tea room, modern rest rooms, paving of parking lots and promenades, pedestrian tunnels under Highland Avenue and the statue of Euterpe, the Muse of Music, a $100,000 sculpture at the entrance to the Bowl.

Then in 1942: World War II. Gas rationing, blackouts and severe audience limitations provided strong reasons for the Symphony Association to cancel the season. But Mrs. Irish adamantly refused. Supported by Toberman, then president of the Bowl Association, she convinced the U.S. Army to allow Bowl audiences of up to 5,000 people. The following year, she managed to raise the limit to 10,000.

A wartime bonanza gained momentum and the Bowl enjoyed several good years. In 1945, management of the concerts was again returned to the Hollywood Bowl Association, and the Southern California Symphony Association concerned itself with the sponsorship of the Philharmonic in areas other than the Bowl.

1945 brought two further changes. Mrs. Irish retired and Leopold Stokowski was engaged for a two-year contract as conductor and musical director of the Bowl. Stokowski, daring as always, promptly organized another orchestra called the Hollywood Bowl Symphony (which, however, included many members of the Philharmonic). The result: huge attendances and an all-time high Bowl profit.

So-called "Popular Programs" now became a prominent feature. Viennese Nights, MGM Nights, Motion Picture Academy Nights, and assorted evenings devoted to the music of Sigmund Romberg, Jerome Kern, Rodgers and Hammerstein, and Gershwin abounded.

Following his second year, Stokowski departed abruptly amid rumors of a rift in the unequal marriage between artistry and pragmatism. An equally short-lived tenure of Eugene Ormandy in the same capacity in 1948 brought to a head questions of Board interference in artistic matters.

Finances began to plummet in 1947. Revenues fell off 10% in keeping with a nationwide crisis at the box office, while unionized labor expenses rose 35%. Parking and traffic problems likewise diminished attendance. Construction of the Hollywood Freeway not only absorbed valuable parking space, but also failed to consider the adverse aural effect of traffic during concerts, despite Toberman's attempt to have the freeway re-routed.

Then came disaster. Five performances into the 1951 season, the Symphony Association abruptly closed the Bowl and cancelled the remaining concerts. The Bowl was bankrupt. Again, a remarkable lady was to come to its rescue.

Dorothy Buffum Chandler, the most significant woman in Los Angeles social and cultural development during the last two decades, was appointed chairman of an emergency committee to "Save the Bowl." Working around the clock with her associates, she generated a remarkably contagious spirit and raised sufficient money to pay the Bowl's liabilities.

Philharmonic music director Alfred Wallenstein phoned noted conductors and performing artists, who graciously agreed to donate their services. Their names, which read like a Who's Who of great musicians, included cellist Gregor Piatigorsky; singers Rose Bampton, Igor Gorin, Marjorie Lawrence, Nan Merriman, Robert Rounseville, and Richard Tucker; violinists Jascha Heifetz and Yehudi Menuhin; pianists Oscar Levant, Eugene List, Leonard Pennario and Artur Rubinstein, and conductors John Barnett, Arthur Fiedler, John Green, Erich Leinsdorf, Thor Johnson, Dimitri Mitropoulos, Wilfrid Pelletier, Izler Solomon, Roger Wagner, Alfred Wallenstein and Bruno Walter.

Twelve days after the Bowl had closed, it was open again.

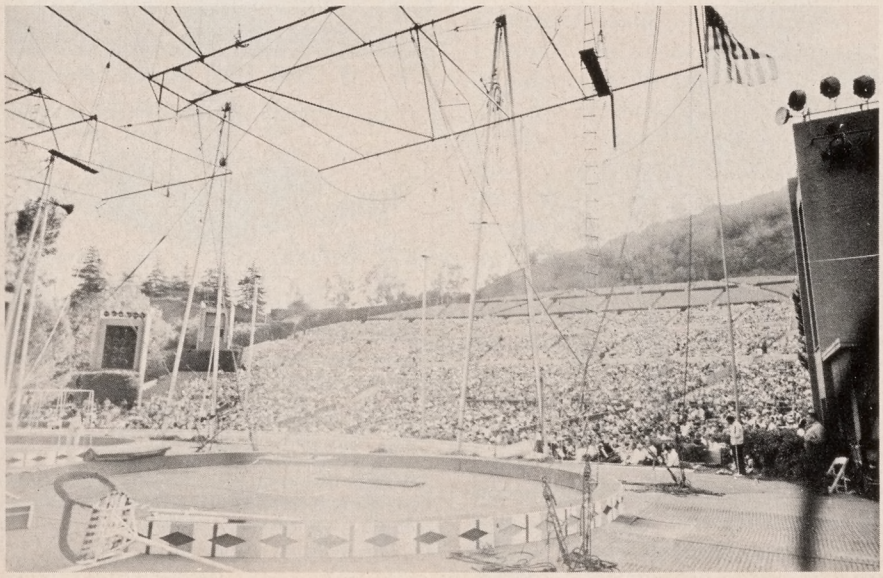
For the next nine years, Mrs. Chandler devoted her considerable energies to stabilizing the Bowl and modernizing its facilities. A new music library and dressing rooms were added in the stage basement; six 35-foot lighting towers were built to provide better stage lighting; house lighting and the public address system were updated. She installed a new Garden section of box seats to meet the increased demand for boxes; ramps were added for easier access to all levels of the seating arena; Palm Circle was constructed to house ticket offices, refreshment stands, and a gift shop. In addition, increased parking was made available, the entire 120 acre park was newly planted and reforested, and a reflecting pool with lighting was added. The famed Henry Dreyfuss designed a fountain to fit into the pool. This quickly became an integral feature of the Bowl experience, with liquid displays during intermission delighting thousands of concertgoers.

As president, chairman of the board and chairman of the Association, Mrs. Chandler originated new programming concepts and upgraded the Philharmonic. She appointed a Survey Committee of 55 men and women prominent in the business, professional, civic

Easter Sunrise Service at the Bowl.

Tchaikovsky Spectacular, 1971

President Eisenhower speaks at the Bowl, 1956.



Ringling Brothers, Barnum & Bailey Circus at the Bowl, 1958.

and social life of Los Angeles County to study problems facing the Bowl and to make recommendations for the future. The survey dealt with transportation, traffic, parking, architecture and design, physical improvements, finance and budgetary control, audiences and admissions, theme and repertoire, concessions, public relations and civic coordination. She strengthened the public relations procedures and broadened the scope of the Volunteers. She developed the idea of wide family participation in Bowl functions and originated Family programs, increased picnic ground capacity, and encouraged the spread of picnics to the seating sections.

With the Bowl back on its feet, Mrs. Chandler directed full attention to the orchestra, accepting the presidency of the Symphony Association in 1959. "I had two goals then," she explains. "I wanted a permanent conductor and a permanent home for the Philharmonic."

She got them both. With characteristic dedication, she started the Music Center Fund in 1960. She achieved her first aim in 1962, when Zubin Mehta, the brilliant young Indian conductor, became permanent music director of the Philharmonic. And in 1964, with the opening of the Music Center (for which Mrs. Chandler had raised a staggering $18.5 million and organized a company to float another $13.7 million in bonds to finish the planned theatres), the Philharmonic had its permanent home.

Several other noteworthy events occurred during the 1960s. In 1962, moving sidewalks serving a capacity of 8000 persons an hour were installed at the Bowl. Four years later, the Southern California Symphony Association and the Hollywood Bowl Association merged. And in 1969, Ernest Fleischmann, the former general manager of the London Symphony Orchestra, became artistic director of the Bowl and executive director of the Los Angeles Philharmonic.

Under his direction a new stage enclosure has been built into the Bowl's shell, a new sound system has been installed, the patio restaurant has been improved and updated, more parking space has been added, and the season extended. Programming innovations include the Tchaikovsky Spectacular, now an annual sell-out with its irresistible combination of Tchaikovsky's brilliant music and the *1812 Overture* complete with fireworks, cannon and military band; and a series of five-hour

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Music Marathons, friendly, informal, low-priced concerts themed to a single style or composer. Fleischmann feels the urgent need for Philharmonic programs which appeal to young people. To this end, he inaugurated the Family Picnic Concert, early evenings with the Philharmonic designed for children and their parents. He also originated the free "Open House at the Bowl" series, which provides children with performing arts exposure and an introduction to the Philharmonic. By 1971, "Open House" had attracted some 70,000 youngsters over its six-week run, and had begun to receive financial support from the National Endowment for the Arts in Washington, D.C.

Today, then, the Bowl is healthier than ever. Zubin Mehta now conducts there regularly, and since Fleischmann assumed the responsibility for programming, he has made a point of introducing Bowl audiences to many gifted young artists. These include conductors Rafael Frühbeck De Burgos, James De Preist, Edo de Waart, Lawrence Foster and James Levine; violinists Silvia Marcovici and Pinchas Zukerman; pianists Daniel Barenboim and Nelson Freire, and singers Sheila Armstrong, Jose Carreras and Jessye Norman. Although the Bowl may be 50 years old, it pursues a youthful artistic policy, one designed to assure the continuation of a rich tradition of great music presented in incomparably beautiful surroundings.

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Hollywood Bowl tickets are readily available at nearly 300 locations throughout Southern California.

Before tonight's concert, or during intermission, you can buy seats for any of this season's performances. The Bowl's Box Office is open Mondays throughout Saturdays from 10 a.m. to 9 p.m. and on Sundays from noon to 5 p.m.

The Box Office will be happy to honor either your BankAmericard or Master Charge.

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To find the location nearest you, call the number listed. Happy listening! □

About Hollywood Bowl

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call 626-5781, extension 660.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Small World Patio Restaurant and other Hollywood restaurants cater to Bowl patrons. You may dine and park your car in Hollywood, then take a Yellow Cab or the RTD Shuttle Bus to the Bowl. Specially-marked bus lines operate on all Bowl evenings from Hollywood and Santa Monica Boulevards. After the concert, buses and Yellow Cabs are waiting to conveniently return you to your car.

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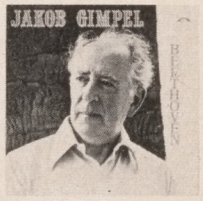

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Appreciation of fine music is a form of recreation that predates modern history. But the word recreation has many meanings.

Today the popular concept of recreation conjures images of active sports: baseball, basketball, swimming or playground games.

There is truth to this concept, but that image is only a small part of the overall meaning of recreation.

The Los Angeles County Department of Parks and Recreation believes that there is considerably more to this critical issue of providing park lands and recreational pursuits than simply passing out balls and bats.

Have you ever strolled in the desert at sunset when golden-red rays sparkle on the sand?

Have you ever hiked through quiet woods and learned from a professional naturalist what ecology really means?

Have you ever paid a visit to the mansion of cowboy movie star William S. Hart, and looked at the art treasures and memories of early motion pictures?

Have you ever hiked through the magnificent rock formations of Vasquez Rocks or the Devil's Punchbowl and seen the wonders Nature can create, given 20 or 30 million years?

These recreational pastimes are available to you today, on lands that Los Angeles County has saved from human encroachment. When it comes to preserving land, we're as concerned about the state of the environment as you are. Hopefully more concerned — because that's our business.

County Parks and Recreation has set aside portions of the desert, wildlife and wildflower sanctuaries, rock formations, nature centers, museums, open space and green, woodsy areas where you and your family can relax and escape your busy pressures.

Even Hollywood Bowl is a Los Angeles County park.

Our parks range from the neighborhood parks with which we are all familiar, to huge "natural" expanses of land which are rapidly disappearing. We believe that this important land must be saved before everything contains only high-rises and hamburger stands.

Yes, it can be costly. As we become more crowded with people, the value of land goes up. It becomes expensive to buy. But the fact that we are becoming ever more crowded makes open, undeveloped land even more important.

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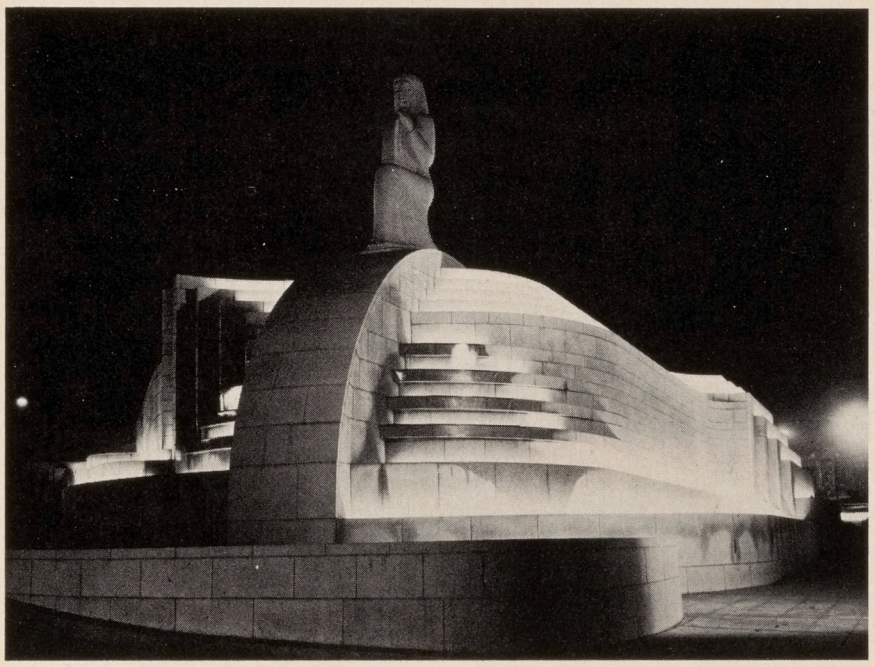

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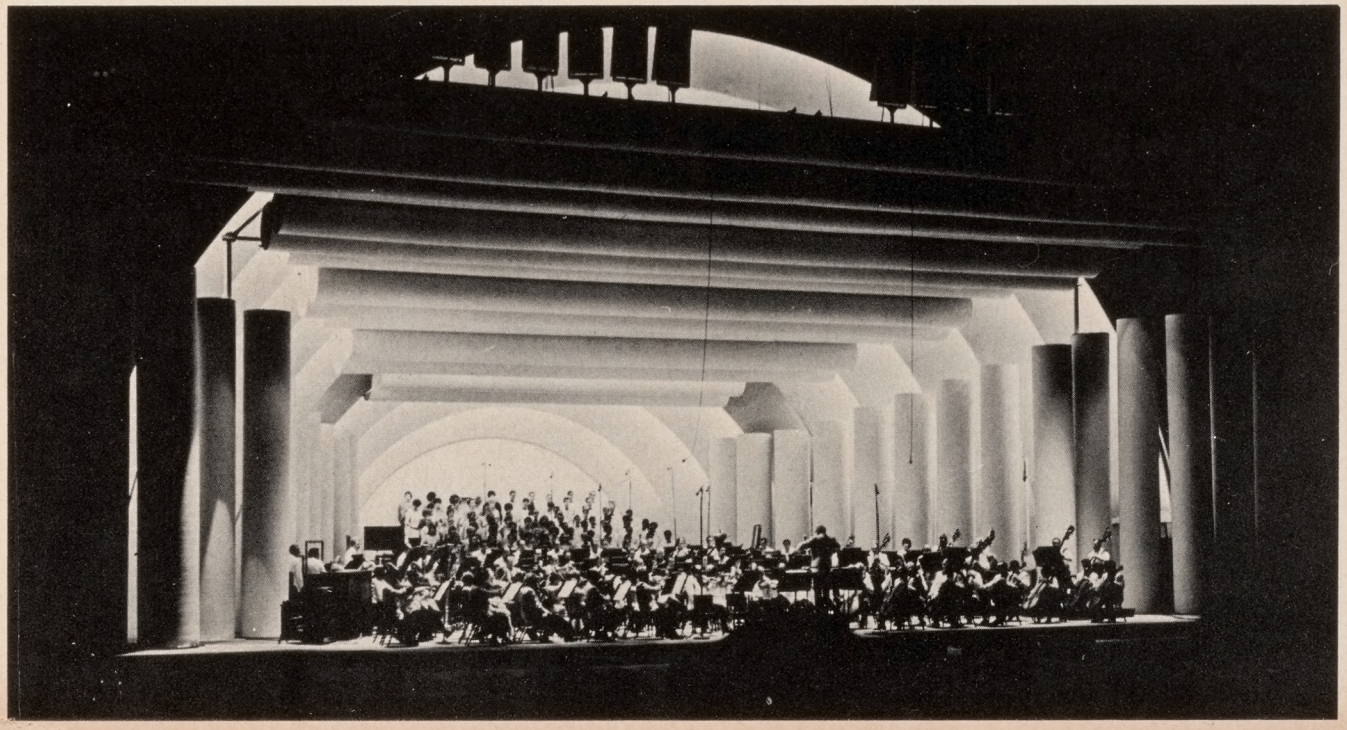

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HOLLYWOOD BOWL JUNIORS: Mrs. Richard Loeffler, chairman (lower right), with some of the Bowl Juniors. This group has sold more than $2000 in tickets for this Birthday Season. They are among the volunteers staffing the daily Open House children's programs and are also selling the unique Picnic Portfolio. The Juniors were in charge of Opening Night Hospitality, arranging for 125 young people from nearby high schools to welcome the concert-goers and give them each a piece of gold money (chocolate candy) as a token of Opening Night and the Golden Birthday of the Bowl.

Hollywood Bowl Volunteers

Those enchanting picnic suppers you see all around you — the glowing candles and tinkling glasses, the steaming dishes, icy fruits and delectable sandwiches — all are a part of the Hollywood Bowl Experience. What fun to share this with friends before the stars light the sky and the maestro raises his baton!

There are still five weeks of beautiful concerts at Hollywood Bowl . . . and of wonderful picnic weather . . . when you can enjoy the recipes, suggestions and hints — even complete menus — gathered together in the Hollywood Bowl Volunteers' unique Picnic Portfolio. Many of the recipes are so versatile that you may also enjoy them before a crackling fire on a rainy winter night, with memories of the summer's beautiful concerts as a backdrop.

Our appreciative thanks go to the Juniors and other Volunteers who are offering these Portfolios to you before the concerts . . . and to our many Bowl friends who are buying several for themselves or for friends.

(There's a coupon on page 10 for your convenience.)

Mrs. William Worth Kemps
Chairman, Hollywood Bowl Volunteers

DOWNEY AREA (Attended July 11): Mrs. Jordan Phillips, Chairman. Mrs. Phillips has long been active with the Fine Arts Association of Cerritos College and the Downey Symphony and is an ardent supporter of the Los Angeles Philharmonic both at the Music Center and the Hollywood Bowl. Under her leadership, one hundred members of the Fine Arts Association attended the Bowl on Opening Night for the concert performance of *Aida.*

FORT MacARTHUR (Attended August 12): Mrs. Whitside Miller, Chairman, and Mrs. Robert E. Boughn discuss plans for the 50th Birthday Season of Hollywood Bowl with one of the clowns at the Kick-Off Party held at the home of Mrs. Harold Pauley.

Picnic Portfolio

PENINSULA AREA (Attended July 11): Mrs. Lee Cunningham, right, chairman, points out the finer points of the sound equipment on the mock-up of the Bowl shell to Mrs. William Worth Kemps, chairman, Hollywood Bowl Volunteers.

MRS. ROBERT SIDES, Chairman of Los Honores. Under her guidance, Los Honores is giving a "Good Old Summertime" Supper Dance for the Orchestra on August 20 at the home of Mr. and Mrs. Edward Joseph Spillane.

PALOS VERDES AREA: Mrs. Robert Lande of Miraleste, who has worked for several years as a liaison between the Hollywood Bowl Volunteers and the people living in the Palos Verdes area.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Tuesday Evening
August 15, 1972, 8:30 pm

EDO DE WAART, Conducting

SILVIA MARCOVICI, Violin

VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis for Double String Orchestra

LALO "Symphonie Espagnole" for Violin and Orchestra, Op. 21

Allegro non troppo
Scherzando: Allegro molto
Andante
Rondo

Miss Marcovici

INTERMISSION

MOUSSORGSKY (orch. RAVEL) Pictures at an Exhibition

Promenade — The Gnome — Promenade — The Old Castle — Promenade — Tuileries — Promenade — Bydlo (Polish Oxcart) — Promenade — Ballet of Chicks in their Shells — Samuel Goldenberg and Schmuyle — Limoges: The Market Place — Catacombs — The Hut on Fowl's Legs (Baba Yaga) — The Great Gate at Kiev

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

Fantasia on a Theme by Thomas Tallis
Ralph Vaughan Williams (1872-1958)

When Ralph Vaughan Williams died in 1958 at the age of 85, England lost its most revered composer, English music its most ardent spokesman. From the early 1900s until 1934, Edward Elgar (1857-1934) had been Britain's elder musical statesman, the first native-born composer in over two centuries to gain wide international prominence. (Purcell's death in 1695 closed a flourishing musical period with chilling finality). But Elgar's music, although it is unmistakably English — for reasons difficult to analyze — does not contain folk or specifically nationalistic elements. Contrariwise, all of Vaughan Williams' compositions — nine symphonies, choral works, songs, operas, etc. — are firmly rooted in the native soil of (1) English hymnody, (2) English folk song, and, stemming from these two, (3) Renaissance modal literature. Though unaware that he was doing so, Vaughan Williams prepared for the eventual fusion of these factors first by editing an English hymnal, for which he composed several tunes, next by becoming passionately involved with English folk song. The immediate results of the latter awakening were the *Norfolk Rhapsodies* of 1906, more a job of adaptation than of compositional creativity.

At this point, sensing the need for greater skill, particularly in orchestration, Vaughan Williams, at age 36, journeyed to Paris for study with the three-year-younger Ravel. Clearly a wise decision. The seemingly disparate elements of English folk music and French orchestral elegance blended with surprising ease. In 1909, having thoroughly assimilated the Ravel influence, he produced the *Tallis Fantasia*, his first important piece. The work, written for the Three Choirs Festival, was introduced on September 6, 1910, at the Gloucester Cathedral, undoubtedly a splendidly appropriate setting for the music's churchy, granitic sobriety. The tune on which the piece is based, by 16th century English composer Thomas Tallis, is in an ecclesiastical (Phrygian) mode, and Vaughan Williams, with his thorough knowledge of the historical period, maintains stylistic authenticity by retaining the original harmonic scheme. Yet the archaic ambiance that is achieved never seems forced or artsy; the work's strong profile is masterfully sustained on 20th

century terms. The scoring for double string orchestra and solo quartet produces contemporary sonorities that have Elizabethan accents in turn severe and impenetrable, gentle and luminous. At first not too well received, the *Fantasia* was later revised and shortened. Published in 1921, it has understandably become one of its author's most widely-known works.

"Symphonie Espagnole" for Violin and Orchestra, Op. 21
Edouard Lalo (1823-1892)

The rhythms and inflections of Spain seem to have come as naturally to French composers as to Spanish: witness Debussy, Ravel, Chabrier. That Iberian impulses asserted themselves often in Edouard Lalo, a Frenchman of Spanish descent, is no surprise. That they became particularly overt in a piece with the title *Symphonie Espagnole,* that the composer wrote for Spanish violin virtuoso Pablo de Sarasate, was inevitable. The *Symphonie,* introduced by Sarasate in February of 1875 (interestingly the year of the French Bizet's Spanish *Carmen*), has all the insinuating sensuousness and exhilarating danciness associated with the second word of its title, almost none of the formal aspects suggested by the first. Could Frenchman Berlioz's five-movement *Symphonie Fantastique* have led Lalo to name his five-movement concerto a symphony? No matter. The work solidified for Lalo the success his Violin Concerto of the previous year had initiated — this too written for Sarasate: after all, what's in a name?

Recognition, so long in coming to Lalo, was as welcome as it was surprising. Trained as a violinist and composer, he abandoned the latter occupation when his music met with public indifference. Setting aside the pen, he picked up the viola bow instead and repaired to the performing sanctity of a successful string quartet. But destiny was to intervene. In 1865, at the age of 42, Lalo married a singer, Mlle. Bernier de Maligny, to whose inspiring graces must be attributed his return to composing. A performance in 1872 of ballet music from his opera *Fiesque* brought him a good measure of esteem. Invigorated by his newly-gained personal and professional satisfactions, he went on to produce next the two acclaimed violin works for Sarasate. Ah, amour.

The *Symphonie,* with its equal parts of bravura and soulful lyricism, captured the attention of no less than Tchaikovsky, who spread the good word by remarking that it gave "the greatest pleasure; it is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies." (The Russian composer had not yet written his own, more super-charged violin concerto). To this time, the *Symphonie* has remained Lalo's chief calling card in the concert hall. Or at least four-fifths of it have: the third, Intermezzo movement, is often deleted, as it is in tonight's performance.

Pictures at an Exhibition
Modest Moussorgsky (1839-1881)

The redoubtable craftsmanship of Vaughan Williams and the refined skill of Lalo were totally unknown quantities to the turbulent Russian genius, Modest Moussorgsky. But, while working with serious deficiencies of compositional technique, and living a desperately dissolute life (only to an alcohol-soaked 42), he still managed to produce masterworks of enormous strength and incomparable character. Moussorgsky, like his colleagues in the Big Five (Rimsky-Korsakoff, Balakirev, Borodin, Cui), was an avowed nationalist, but whereas the others painted gorgeous and exotic tonal pictures of a fabled Russia, he stripped away fairy-tale surfaces to reveal the peasant soul, elemental, earthy.

But while all his works display the resolute nationalism he embraced, from the simple songs to the monumental operas *Boris Godounov* and *Khovantchina* to the piano suite *Pictures at an Exhibition,* not all of them display their original outer garments. The operas are clothed in the orchestral finery of Rimsky, who edited many of Moussorgsky's works after his death; *Pictures* wears the opulent apparel of Maurice Ravel, who was urged by conductor Serge Koussevitzky to make an orchestral transcription of the piano set, which he did in 1922. The resultant work, perhaps surprisingly, does honor to both composers; the elegant Frenchman has not deprived the music of its realistic muscle or bizarre intensity, but has heightened both through the use of marvelously apt instrumentation.

Pictures begins with, and some of its sections are preceded by, a striding *Promenade* theme which portrays the composer walking through a gallery. Moussorgsky's musical depictions of ten canvasses by his friend Victor Hartmann hang vividly in aural space, their multi-colored moods and atmospheres so real one can almost touch them.

EDO DE WAART began his musical career as an oboist. While a member of the famous Concertgebouw Orchestra in his native Amsterdam, he also began studying conducting. In 1964 de Waart won first prize in the International Dimitri Mitropoulos Conducting Competition in New York and as a result was chosen by Leonard Bernstein to serve as his assistant with the New York Philharmonic. De Waart returned to Holland in 1966 to spend a year as assistant to Bernard Haitink with the Concertgebouw. Then, in 1967 (at the age of 26), de Waart was appointed joint permanent conductor of the Rotterdam Philharmonic. Since his English debut with the Royal Philharmonic in 1968, de Waart has conducted all five of London's major orchestras. He made a highly successful debut with the Netherlands Opera in 1970, and as a result has been contracted to conduct further operas with that company. Last summer de Waart made his debut not only at Hollywood Bowl, but also at the Santa Fe Opera, where he conducted, appropriately enough, Wagner's *The Flying Dutchman.*

SILVIA MARCOVICI, not yet twenty-one, has been winning competitions since the age of ten, when she received first prize at the Festivals of the Republic, held at the local art institute in her native Bacau, Roumania. The distinguished Roumanian violin teacher, Professor C. Avakian, heard her at this contest and accepted her as his student. After several years Miss Marcovici began further study with Professor Stefan Gheorhgiu, who remains her mentor. In 1969, when she was only seventeen, she received the "Prix Special" of the Prince of Monaco and was awarded second prize in the demanding Marguerite Long-Jacques Thibaud Competition. The following year she won first prize at the Enesco Competition in Bucharest. Miss Marcovici has played in Roumania, France, Holland, East Germany, and Austria, and last year made her North American debut. She was recently chosen by Leopold Stokowski as his soloist with the London Symphony for a concert which simultaneously marked the 60th anniversary of his first appearance with that orchestra and celebrated his 90th birthday.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Thursday Evening
August 17, 1972, 8:30 pm

EDO DE WAART, Conducting

MISHA and **CIPA DICHTER,** Piano

KODÁLY Dances from Galanta

MOZART Concerto in E flat for Two Pianos and Orchestra, K. 365

Allegro
Andante
Rondo: Allegro
Mr. & Mrs. Dichter

INTERMISSION

BARTÓK Concerto No. 3 for Piano and Orchestra

Allegretto
Adagio religioso
Allegro vivace
Mr. Dichter

RAVEL Bolero

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

Dances from Galanta
Zoltán Kodály (1882-1967)

Few composers owe as much to their national heritage as the Hungarians Zoltán Kodály and Béla Bartók. In their early twenties, both had developed into sturdy latter-day Brahmsians and Straussians, etc. Their craftsmanship was good, but their inclinations were somewhat frozen on the Germanic vine. But, as by some providential leading, they became interested in their native folk music. Interest became absorption, absorption an abiding passion. On countless field trips into the hinterlands, the young composers collected thousands of folk songs which enriched their country's culture and, immeasurably, their art. Nothing they wrote after this was untouched by one or more of the elements of Hungary's native music: irregular rhythms; unusual scale combinations and modes; severely simple melodies whose rise and fall stemmed from speech patterns; driving, passionate temperament. Although they became genuine Hungarian musicians, neither was to be a slave to the folk tradition. In 1907, Kodály was off to Paris and the discovery of a wholly different world of sound, which he shared with his friend. The sophisticated Impressionism of Debussy provided the Magyar-saturated composers with precisely the right counterbalance their music needed, and no one listening to any of Bartók's or Kodály's works, including the latter's *Dances from Galanta,* can fail to recognize the influence of the Frenchman's coloristic imagery. And, inasmuch as *Galanta* was not written until 1934, traces of early Stravinsky are also detectable. But the work's essential blood is Hungarian. The composer has explained that Galanta is a small market town between Vienna and Budapest where he spent seven years of his childhood. The music of a gypsy band there was the first orchestral sonority he experienced, and to capture the remembered impressions he selected five tunes from an 1800 publication containing music "after several gypsies from Galanta." The tunes, freely arranged and elaborated upon, swirl along exuberantly, without interruption, insinuating in their beguiling Franco-Hungarian ambiance.

Concerto in E flat major for Two Pianos and Orchestra, K. 365

Wolfgang Amadeus Mozart (1756-1791)

It isn't absolutely necessary that the soloists in Mozart's Concerto for Two Pianos be inordinately fond of each other; but it doesn't hurt. The two pianos' singleness of purpose, artistic and technical, allows for nothing less than a collaboration based on seamless, selfless dedication, the kind practiced by the concerto's original performers, Mozart himself and his sister, Nannerl. The work was written in 1779 after Mozart returned to Salzburg following an extended sojurn that took him to, among other places, Mannheim and Paris. The two years spent away from his provincial home were maturing ones, professionally and personally. In Mannheim, he was able to observe firsthand the brilliant instrumental style that flourished there; in that city too he found and lost his first love, Aloysia Weber, sister of the girl he eventually married. In Paris he augmented his Italian-oriented operatic knowledge, but furthered his career little if at all; and while there he suffered the death of his mother.

If he left Salzburg a boy, he returned a man, saddened and somewhat disillusioned, yet the exuberant Two Piano Concerto reveals no traces of either emotion. It subscribes completely to the concerto fashion of the day in being all joy, refined vivaciousness, tender expressiveness, delicate ornateness — in short, pure entertainment. The call to pleasure is immediate: a forceful unison idea in full orchestra proclaims the work's good spirits, a gentle harmonized answer its gracious intentions. When the pianos finally enter, they do so together, trillingly. In the opening pages, Mozart shows us both the concerto's prevailing spirit—blithe—and its procedure — the pianos frankly dominate. They declare and echo, accompany and support each other, often without the orchestra, at times with only that body's modest cooperation: they are the artful conveyors of the work's riches of melodic material, and the athletic activists of its energetic glitter. The composer may not have given this work the symphonic scope his later concertos were to receive, but he endowed it with the most engaging music and double pianistics imaginable.

Concerto No. 3 for Piano and Orchestra

Béla Bartók (1881-1945)

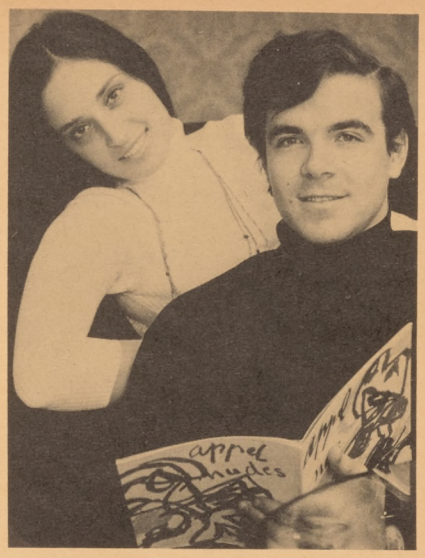
The vital forces of the peasant music utilized by both Kodály and Bartók were destined to become, in the latter composer, the source of a dynamic, intensely personal originality, shaping one of the 20th century's great creators. In his compositions for piano, he combined the Magyar element with a predominantly percussive keyboard style, and the result, beginning with the solo piece *Allegro barbaro* (1911) and extending to, but not including the Third Concerto, was music of violence and demonic intensity. A virtuoso pianist himself, Bartók performed his works in public, but he and they met with formidable resistance.

What an irony that he was never to play his Third Piano Concerto. In it the unyielding, brittle edges of the early works are gone, and in their place is a serenity and transparency, an ease that can only be called loving. This is readily accessible music and would have made a winning vehicle for the composer; but Bartók had no illusions about being able to perform the concerto. Desperately ill for several years, he viewed the work as a legacy for his pianist wife, finishing it only with gargantuan effort literally on his death bed. In fact, the last 17 measures remained to be orchestrated by his friend and pupil, Tibor Serly. The work opens with an evocation of a really wondrous serenity as, out of murmuring strings, the piano emerges singing a rhapsodic, single-line melody. Tenderness pervades the quixotic and varied slow movement, its chorale-like religiosity flanking a "night piece" trio based upon actual bird calls Bartók had notated in North Carolina in 1944. The finale, though energetic and technically demanding, remains in the concerto's warm, mellow mold.

Bolero

Maurice Ravel (1875-1937)

After the burnt amber of Bartók's Third Piano Concerto, the flaming red of Ravel's *Bolero* must seem even more intense than usual. The French composer's 1928 ballet music, which is, in his words, "a piece lasting 17 minutes and consisting wholly of orchestral tissue without music," remains a hypnotic marvel as its single theme and incessantly reiterated rhythmic figure builds to a nerve-shattering climax of volume and instrumental brilliance.



MISHA DICHTER has, since attracting international attention in 1966 as the top American prize-winner in the Third Tchaikovsky Piano Competition in Moscow, become a frequent soloist with orchestras the world over. Following the competition, he was signed by impresario Sol Hurok and in short order appeared with the orchestras of Boston (at a nationally televised Tanglewood concert with Erich Leinsdorf), Philadelphia, Pittsburgh, Detroit, San Francisco and the Los Angeles Philharmonic. In January, 1968, Dichter made his debut with Leonard Bernstein and the New York Philharmonic. The following year he returned to the Soviet Union for a major tour at the special invitation of the Ministry of Culture. This tour proved so successful (twelve sold-out concerts) that Dichter was invited to return to Russia in 1970 to play additional concerts in Moscow and Leningrad. Born in Shanghai in 1945, he moved to the United States two years later with his family, who settled in Los Angeles. Dichter's principal teacher here was Aube Tzerko, with whom he remained until entering the Juilliard School of Music in 1964 to study with Rosina Lhevinne.

CIPA DICHTER. Brazilian-born Cipa Dichter began studying piano at the Conservatory in Rio de Janeiro when she was thirteen. She appeared as soloist with the Conservatory Orchestra two years later. Shortly after arriving in the United States to study at Eastman School of Music, Cipa won the award of the National Guild of Piano Teachers (1965). She then continued her schooling at Juilliard School of Music, where she worked under Rosina Lhevinne. In 1968 she married Misha Dichter. The Dichters have an extensive library of 4-hand piano music, but did not appear together publicly as a team until July 11 in Houston. This week's Hollywood Bowl program will mark their second piano duo appearance together, and Mrs. Dichter's first at the Bowl.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Saturday Evening
August 19, 1972, 8:30 pm

ALDO CECCATO, Conducting
NORMAN TREIGLE, Bass-baritone
VAL STUART, Tenor
ROGER WAGNER CHORALE
Roger Wagner, Director

MOZART from *Don Giovanni*
Overture
"Deh vieni alla finestra"
Mr. Treigle
from *The Marriage of Figaro*
"Non più andrai"
Mr. Treigle

VERDI Prelude to Act One, *La Traviata*
"Infelice! e tu credevi" from *Ernani*
Mr. Treigle
Ballet Music from *Otello*
Danza
La Muranese
Canto Guerriero
"Il lacerato spirito" from *Simone Boccanegra*
Mr. Treigle

INTERMISSION

MOUSSORGSKY from *Boris Godounov*
Coronation Scene
Mr. Treigle
Mr. Stuart
Roger Wagner Chorale
Polonaise
Marina: Charlotte DeWindt
Roger Wagner Chorale
Monologue: "I Have Attained the Highest Power;"
Boris-Shuisky Scene;
Clock Scene
Mr. Treigle
Mr. Stuart

Kromy Forest Scene — Opening Chorus
Los Angeles Master Chorale
Farewell, Prayer and Death of Boris
Mr. Treigle
Pimen: Arthur Edwards
Feodor: Chris Cartwright
Roger Wagner Chorale

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

Selections from "Don Giovanni" and "The Marriage of Figaro"
Wolfgang Amadeus Mozart
(1756-1791)

Mozart probably would smile at the order of his operatic selections on tonight's program, since, without *The Marriage of Figaro,* there would almost certainly have been no *Don Giovanni,* for the commission to compose the latter came as a direct result of the former's huge success in Prague. Premiered in Vienna on May 1, 1786, *Figaro* enjoyed considerable acclaim but received only eight more performances that season. In the Bohemian capital, however, the opera was a sensation, and when Mozart visited the city in January of 1787, he could write to a friend, "the one subject of conversation here is *Figaro;* nothing is played, sung or whistled but *Figaro;* all is *Figaro.*" Wishing to strike the Mozart iron while it was hot, the Prague Opera asked for a new work for the following season. The composer, with *Figaro's* librettist, Lorenzo Da Ponte, complied with *Don Giovanni,* which was premiered in the Bohemian city on October 29, 1787.

The overture, written at high speed just two days before that date, pits, in the opening Andante, the menacing statue music of the supper scene against the bustling Allegro main section which typifies the spirited escapades of the pleasure-seeking Don Juan. One of his sought-after delights is ex-flame Donna Elvira's maid, whom the Don serenades, mandolin in hand, with "Deh vieni alla finestra" (Come to the window).

Meanwhile, back in *Figaro,* that major-domo has his fun with Count Almaviva's page, Cherubino, who is being shunted off to the Army: "Non più andrai" . . . (From now on your days of philandering are over).

Selections from "La Traviata," "Ernani," "Otello" and "Simone Boccanegra"
Giuseppe Verdi (1813-1901)

After the blood and guts of *Rigoletto* (1851) and *Il Trovatore* (1853), Verdi turned to the bittersweet drama of Alexandre Dumas's story, *La Dame aux Camélias,* for his next stage piece, *La Traviata.* Essentially a true-to-life depiction of the awakening of true love in an abandoned woman's heart, *Traviata* was a fiasco at its Venice premiere on March 6, 1853, but was welcomed

enthusiastically in a new production a year later. The brief orchestral prelude first sighs sadly about the heroine's fatal malady (consumption), then sings broadly about her fatal passion (Alfredo).

Ernani, based on a Victor Hugo drama, was Verdi's fifth opera, produced in March of 1844. "Infelice! e tu credevi" (Unhappy me! and I believed thee) is one of its most moving episodes, calling fully upon a bass's dramatic and vocal resources. Sung by an aging Spanish noble who realizes the folly of choosing as a wife one much younger than he, it is in turn declamatory, lyric and grandiose.

The ballet music for *Otello,* Verdi's penultimate opera, was written especially for the 1894 Paris production, some seven years after the premiere at La Scala in 1887. The Orientalish dances are rarely if ever included in modern productions.

Simone Boccanegra occupied Verdi at two times in his life. Written in 1857 and introduced unsuccessfully in Venice, the opera underwent considerable revision almost a quarter century later, being given in new form at La Scala in 1881, this time in triumph. The moving "Il lacerato spirito" (Weary and worn with suffering) occurs in the opera's prologue: the nobleman Fiesco mourns the death of his daughter, Maria, whose illegitimate child by Simone Boccanegra is the opera's heroine.

Scenes from "Boris Godounov"
Modest Moussorgsky (1839-1881)

Moussorgsky's *Boris Godounov* is made of indestructible stuff. Sired by a composer whose technical insecurity was matched by his emotional instability, the opera has been subjected to an alarming amount of major surgery. Completed in 1869 but rejected by the Maryinsky Theatre in St. Petersburg, it was extensively rewritten by the composer, and finally presented at the Maryinsky on January 27, 1874. Only seven years later, he was dead at 42, the victim of despair and alcoholism. Fifteen years after that, in 1896, the first post-mortem was performed on *Boris* by Moussorgsky's friend, Rimsky-Korsakoff. Rimsky operated extensively: not only did he reorchestrate the work (Moussorgsky was seriously deficient in orchestration skills), but corrected what he thought were harmonic crudities, changed modulations, made transpositions, and in other ways doctored—and prettified—the score. In 1908, he put out a second revision. He knew he would be maligned for his efforts and, in some quarters, he was. But it is the Rimsky version that enabled *Boris* to become known in the Western world; who knows what the opera's fate would have been without it? Now there are those who favor the original score, preferring Moussorgsky's crude strength to Rimsky's glossy repairs; and some who would choose the 1941 version made by Shostakovich. Stalwart *Boris.*

With a libretto adapted from the Pushkin tragedy by the composer himself, the opera chronicles the rise to power and ultimate disintegration of the title character, for whose portrayal a consummate singing actor is imperative. *The Coronation Scene* is the second part of the prologue: Boris is crowned Tsar. With foreboding, "I am sick at heart," he prays for blessings.

In the third, *"Polish,"* act, Grigory, pretender to the throne, watches dancers performing a polonaise at the Lithuanian castle of Marina Mnishek, who is ambitious to become Tsarina.

In the second act, Boris, six years on the throne, agonizes over the sin of having murdered the rightful heir to the throne, the child Dimitri — "I have attained the highest power . . . but . . . sleep forsakes me . . . the bloody child arises . . . the ghastly wound gapes . . . Oh, Lord my God." His untrustworthy counsellor, Prince Shuisky, enters. Shuisky strikes craftily at the monarch's suffering conscience, aggravating it further. Left alone, Boris, prostrate, undergoes the horrors of hell: as the great clock chimes, he is tortured by visions of the murdered child, and falls to his knees, begging for mercy.

A certain confusion surrounds the *Kromy Forest Scene,* the so-called *Revolution Scene.* It did not exist in the original *Boris,* but was added by Moussorgsky in his 1872 revision and placed at the end of the opera, after Boris's death. In his version, Rimsky, following Moussorgsky's *original* score, has the opera close with the death of Boris, and placed the Kromy Scene before that event. Tonight's performance opts for the latter order.

In act four, Boris calls for his son, Feodor, and describes to him his duties when he becomes Tsar. "Farewell, my son, I am dying." The assemblage enters; Boris presents Feodor as the new Tsar, gasps his last breath, and dies in the Russian equivalent of the Wagner love-death — the conscience-death.

ALDO CECCATO, born in Milan in 1934, began conducting in his early twenties, after a promising career in his teens as a pianist. Engagements by the leading orchestras and opera houses in Italy led to conducting tours of Germany, France, England and South America. In 1969 he made his American debut with the Chicago Lyric Opera. The following fall Ceccato made his American symphonic debut directing the New York Philharmonic, which resulted in conducting engagements with the Chicago Symphony, Cleveland Orchestra, Minnesota Orchestra, and the symphonies of Pittsburgh, Philadelphia, Boston and San Francisco. Ceccato has recently been appointed principal conductor of the Detroit Symphony, effective beginning with the 1973-74 season.

NORMAN TREIGLE has appeared with every major opera company in this country as well as at the Pueblo Festival in Mexico, the Santiago Opera in Chile, and the Teatro Colon in Buenos Aires. In addition, Treigle has sung with such leading orchestras as the Los Angeles Philharmonic, the New York Philharmonic, and the symphonies of Boston, Philadelphia, Minneapolis, Montreal, Toronto, Houston, Washington, D.C., and many others. In 1947 he won the New Orleans Opera Auditions of the Air, leading to his debut with that company in the role of Lodovico in "Otello." Treigle left in 1952 for New York, auditioned for the New York City Opera, and was immediately engaged for their 1953 spring season. Within two years after his debut with that company, Treigle had become their leading bass-baritone, and now appears regularly with them both in New York and on their annual tours, including their fall visits to Los Angeles.

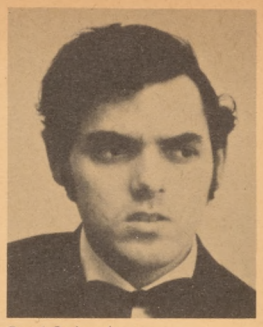
VAL STUART, a winner of both the San Francisco and Metropolitan Opera auditions, has toured the Far East and Europe for the U.S. State Department, recorded with Maurice Abravanel and the Utah Symphony, performed as a guest artist with the Roger Wagner Chorale at the Music Center, and sung with opera companies throughout this country.

Aldo Ceccato

Ruggiero Ricci

Beverly Sills

Zubin Mehta


Paul Schenly

Next Week at the Bowl

Zubin Mehta conducts the Tchaikovsky Spectacular. Beverly Sills and Ruggiero Ricci share special evenings with conductor Aldo Ceccato. The brilliant Paul Schenly plays Tchaikovsky's First Piano Concerto. And Lukas Foss will be back for the season's second Marathon — five hours of Beethoven, for only $1.50.

Aldo Ceccato, the newly appointed principal conductor of the Detroit Symphony, makes his Bowl debut this Saturday with Norman Treigle and conducts next Tuesday's and Thursday's programs as well. He graduated with highest honors from the Academy of Music in Berlin, and was soon afterward engaged as a conductor for the leading orchestras and opera houses in Italy. His successes there led to conducting tours of Germany, France, England and South America, and in 1969 his American debut with the Chicago Lyric Opera. He made his American symphonic debut the following year, and has since conducted the symphony orchestras of Boston, Chicago, Cleveland, Minnesota, Pittsburgh, Philadelphia and San Francisco.

Ceccato's soloist on Tuesday will be Ruggiero Ricci, the internationally acclaimed violin virtuoso. A Bowl favorite since his debut here in 1932 at the age of eleven, this former child prodigy who became one of the world's most brilliant violinists, has played with virtually every major orchestra and conductor in every part of the globe. Recently, within the space of a few months, he played 46 concerts in Australia and filled the famed Teatro Colon in Buenos Aires to standing room only capacity for ten consecutive performances. Twenty of his concerts in West Germany were sold out a year in advance.

At Tuesday's program Ricci will play Wieniawski's Second Violin Concerto. Ceccato will also conduct the orchestra in Rachmaninoff's Second Symphony and two short works by Stravinsky: *Scherzo à la Russe* and *Fireworks*.

Then on Wednesday: the second of the summer's special five-hour Marathons. This time: a full evening of music by Beethoven. Again, the price is just $1.50 for any seat in the Bowl. And Lukas Foss will once more supervise a remarkable assemblage of talent, including members of the Los Angeles Philharmonic, more than a dozen soloists, and the Hollywood Bowl Marathon Chorus. The music begins with Beethoven's little *Minuet in G*, played by six-year-old Alan Gampel, and concludes with the Ninth Symphony. Originally only the Finale, the stirring *Ode to Joy*, was scheduled, but after the recent Bowl performance of the Ninth we received so many requests for a repeat that we have scheduled the complete symphony, and not just the Finale, for the Marathon. In between we will hear a wide assortment of chamber music, songs, piano works and orchestral pieces. These include the *Quintet for Piano and Winds*, the *Serenade for Flute, Violin and Viola*, the famous *Archduke* Trio, the Piano Sonata in A-flat, Op. 110 (with Paul Schenly), the First Piano Concerto (again with Paul Schenly), the *Battle of Victoria*, as well as some intriguing Beethoven rarities. Box seats will be reserved, and are now available on a first-come, first-served basis.

Beverly Sills, the world-renowned coloratura soprano, will join Ceccato and the Philharmonic on Thursday to sing some of her favorite operatic arias. The famed American diva has sung with virtually every important orchestra and opera company in the United States and Europe. She has received standing ovations from Vienna's Staatsoper to the Teatro Colon in Buenos Aires. And her recordings have been hailed throughout the world. For Thursday night, she has chosen "Casta Diva" from *Norma*, "Qui la Voce" from *I Puritani*, "Je Suis Titania" from *Mignon* and the Mad Scene from Thomas' *Hamlet*.

Ceccato will also direct the Philharmonic in performances of Berlioz' *Benvenuto Cellini* Overture, the overture to Bellini's *Norma*, Dukas' tone poem *The Sorcerer's Apprentice*, and Benjamin Britten's suite *Soirées Musicales*, a delightful arrangement of Rossini tunes.

Zubin Mehta will take the podium on Saturday for one of the Bowl's most anticipated events: the annual Tchaikovsky Spectacular. Once again, Tchaikovsky lovers will be treated to an overwhelming display of fireworks when the *1812 Overture* is presented complete with cannon and military band. In addition, Mehta will conduct Tchaikovsky's Fifth Symphony, and the gifted Paul Schenly will be the soloist in the First Piano Concerto.

Schenly, a resident of Los Angeles since childhood, has appeared as soloist with many orchestras, including the Los Angeles Philharmonic, Cleveland Orchestra, and the Oakland Symphony. In 1968 he won the National Auditions of the Young Musicians Foundation and subsequently appeared at the Music Center Pavilion with the YMF Debut Orchestra. During the Philharmonic's now famous 12-hour Beethoven Bicentennial Marathon in 1970, he played the Second Piano Concerto. And in March Schenly made his Philharmonic subscription debut under Aaron Copland as soloist in Mozart's A major Piano Concerto, K. 488.

A truly special combination of great artists and great music awaits you next week at Hollywood Bowl. Don't miss the excitement!

Lukas Foss

Marathons: 3 for Good Measure

Fifteen hours of great music. Five of Baroque music on August 9. Five of Beethoven on August 23. And five of Stravinsky on September 6. Priced at $1.50 for any seat in the Bowl. It's the greatest musical bargain in the city. Or anywhere else, for that matter.

Once again the Los Angeles Philharmonic sponsors three five-hour music marathons themed to a single style or composer. These friendly, relaxed, informal affairs provide audiences of all ages with excellent opportunities to become acquainted with large quantities of great music under congenial circumstances.

Performers include a remarkable assemblage of largely youthful talent, including members of the Los Angeles Philharmonic. Last summer's sensation, composer-conductor-pianist Lukas Foss, will again supervise this year's programs. Foss has taken the Bowl's marathon concept and popularized it in New York during the past season. Similar ventures have been reported as far away as Japan, Italy and Israel.

But the Bowl's marathons remain unique. Enthused Karen Monson in the *Los Angeles Herald-Examiner:* "These summer marathons at Hollywood Bowl are pleasant things, they really are. Take the second one, the Mozart Mini-Marathon, that was held Wednesday evening. People enjoyed it. The intent ones who sat reading until it was too dark enjoyed it. The sun-worshippers in see-through clothes and no shoes enjoyed it. The children probably enjoyed it — even those few who screamed. The picnickers with their fruit and cold drinks enjoyed it . . . The instrumentalists seemed as pleased as everyone else. It was an evening to sit back and relax, to let the music grab your attention sometimes, or let it just float by as the temperature cooled. The atmosphere is wonderfully informal; as I said before, the Bowl should be like this more of the time."

The concerts begin at 6 p.m. and last until around 11. You can come when you like and stay as long as you like. Wander around the Bowl grounds. Relax and enjoy the unrivaled combination of congenial friends, bucolic surroundings, and superb music, superbly performed.

Los Angeles Times: "a nicer, more progressive format couldn't happen to the huge outdoor concert arena." □

THE PLEASURES OF THE PALATE: Dining and Wining at Hollywood Bowl, and After.

Dinner at Hollywood Bowl's Small World Patio Restaurant will be more of a treat than ever before this summer. Especially for Early Birds. So come early. Park with ease. Relax. Take the time to enjoy a leisurely glass of wine, complimentary with your dinner between 5 and 6:30. Watch our old-time movies, shown 'til 7 P.M. And order something special from the international gourmet menu. Buffet entrees like Baron of Beef, Chicken à la Kiev, Cannelloni Genovese, Shrimp Creole and Virginia-baked ham. Scrumptious pastries.

Or plan the perfect picnic. You can reserve it by phone: Call 87-MUSIC, and let Small World fix you a traditional Hollywood Bowl box supper with all the trimmings. Enjoy it in any of the Bowl's lovely picnic areas or right in your seats. Hollywood Bowl's Small World also offers an extensive selection of wines, beers and champagne. And after the concert, why not drive to Small World's charming restaurant at 1629 N. Cahuenga Blvd. (½ block south of Hollywood Blvd.), and enjoy the delicious champagne supper which is served until midnight. It costs only $3.25 (including champagne) and, who knows, you may even spot some of the Bowl's celebrity performers at an adjoining table.

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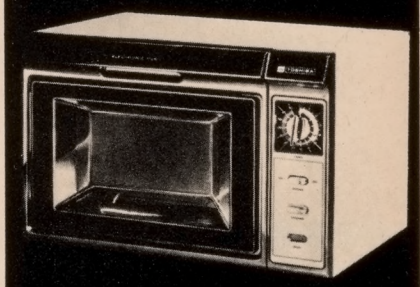

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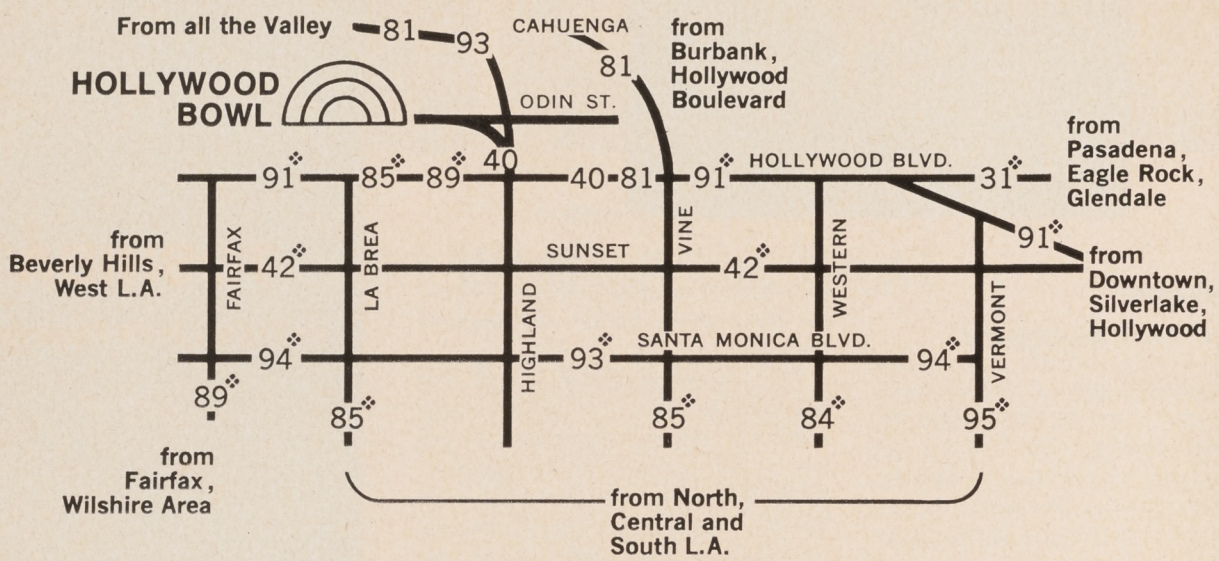

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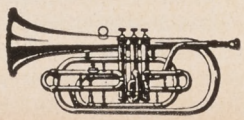
TAKE HOME THE BOWL

London Records has just released a superb new stereophonic recording of *Hits from Hollywood Bowl*. Zubin Mehta and the Los Angeles Philharmonic playing the same favorites you have enjoyed time and again at the Bowl. Ravel's *Bolero*. Tchaikovsky's *March Slave*. Suppé's *Poet and Peasant Overture*. The Preludes to Acts I and IV from Bizet's *Carmen*. And the Overture to Verdi's *La Forza del destino*.

All with the unsurpassed combination of brilliant performance and vivid sound we have come to associate with the partnership of Mehta, the Philharmonic and London Records. And the album even includes an appreciative, engaging retrospective of the Philharmonic's 50 years at the Bowl.

So don't leave the Bowl empty-handed. Even when you're unable to be here, you can now recapture the Bowl's festive atmosphere in the privacy of your own home. Simply pick up a copy of this spectacular new recording before you leave the Bowl tonight.

And enjoy!



All Lines Lead to Hollywood Bowl

Avoid the rush to the Bowl this summer. Park in Hollywood, enjoy a leisurely dinner, and ride any RTD Starliner bus marked "Hollywood Bowl" right to the Bowl's main ticket concourse.

Come early and bring a picnic dinner, or call 87-MUSIC and reserve your picnic dinner at the Bowl, a special box supper from the Small World Patio Restaurant. Either way, there's wine and beer available at the Bowl for your added convenience and enjoyment.

Starliner shuttle buses leave from marked bus stops in Hollywood, on Hollywood Boulevard from Gower to Highland Avenues, and on Highland Avenue between Santa Monica Boulevard and the Bowl.

For complete Starliner information, call the RTD at 747-4455.

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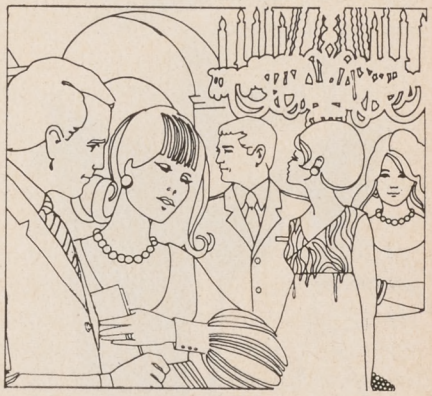

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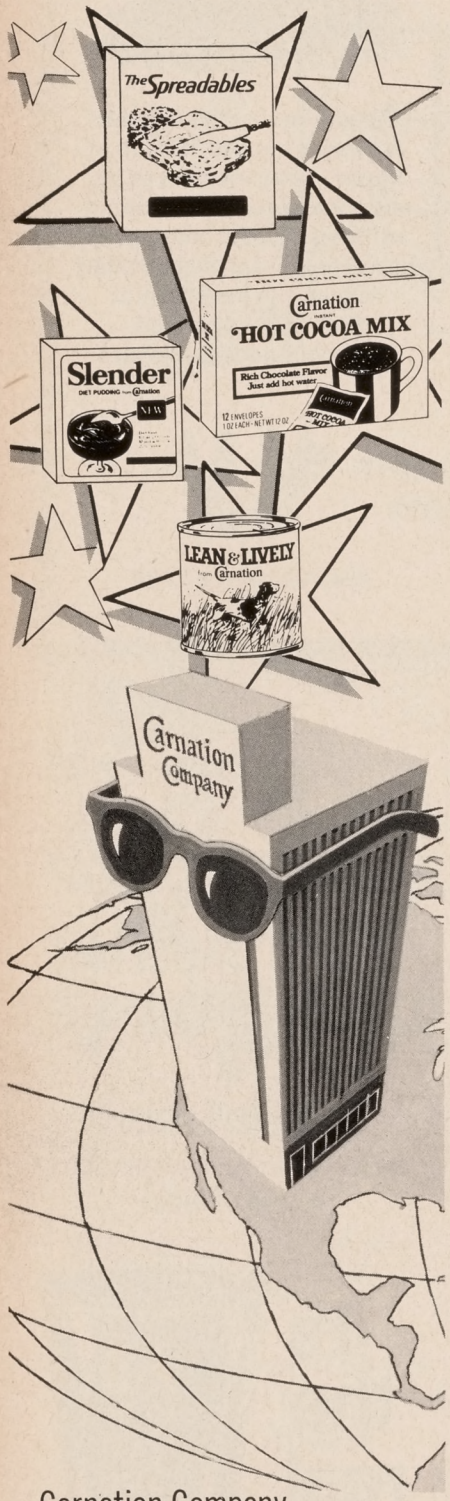

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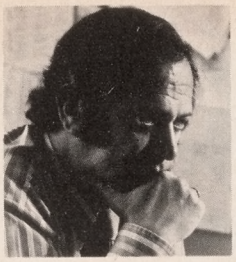


Ernest Fleischmann

Birthday Thoughts and Birthday Wishes

IT IS DIFFICULT for me to realize that this is already the fourth season's programs in the Bowl for which I bear responsibility. Difficult, because it often seems as though I arrived here only yesterday, but also exciting and rewarding, because I feel privileged indeed to be associated with so important a landmark in California's cultural history as the Bowl's 50th birthday.

For this season's opening concert it would have been tantalizingly simple merely to have repeated the program of that first evening, July 11, 1922, when the bearded, efficient, genial Alfred Hertz began by conducting the Los Angeles Philharmonic in Wagner's *Rienzi* Overture. Appropriate, perhaps, but hardly sufficiently festive. No doubt the critical establishment would have nodded approval if we had commissioned one or two pieces for the occasion from one or two living composers. I do not, however, believe that, in this day and age, when great orchestras everywhere are fighting for financial survival, it is right for them to pay out the considerable sums involved in commissioning new music. That, I would submit, is the responsibility of those — such as publishers, commercial managements and impresarios— whose objectives are to wrest a pretty pecuniary profit from their professional activities in music, or those in our government — state or federal — who are elected (and whom we pay) not only to help us run our lives in orderly fashion, but also to help advance the course of our civilization. Let us hope that well before another 50 years have elapsed, the Philharmonic and the Bowl will be given the means to invite the creation of new works from composers able to stimulate, thrill, move, entertain, amuse, uplift, enlighten our audiences in those wonderful and mysterious ways that music, and only music, is able to communicate to people of all ages, races, nationalities.

For this 50th birthday celebration, it seemed as wrong to repeat, as it seemed to present something entirely new (New Music *will* have its Day on July 26 — don't miss it!). Rather, the occasion called for a work that is joyful, dramatic, monumental even, one that is not part of our everyday live musical fare, but popular nonetheless, and one that by its nature, and through at least some of its performers, could tell our audiences something about where we may be going. Mahler's Eighth Symphony (The "Symphony of a Thousand") might possibly have been such a work. Verdi's *Aida* is another. After all, it was written for a celebration. And, by casting in the title role a gifted young American singer making her operatic debut here, and inviting an equally gifted young American musician (whom we admired so much when he came to the Bowl for the first time last year) to conduct it, we are trying to tell our audiences that, more than ever, the Bowl believes in the future of music, in new, youthful, exciting talent, as well as in the accomplishments of those great, wise and mature artists whose performances provide a constant inspiration for the younger generation. We are also using *Aida* and *Rigoletto* (like *Traviata* and *Fledermaus* last summer) to say to you that the Bowl is a place where opera can be brought back to an opera-deprived Los Angeles public — even though, for the present, financial and technical limitations confine us to concert performances of opera. But if the demand can really be shown to exist, we shall surely have to stage opera again in the Bowl, making the best possible use of its natural surroundings, and turn this glorious amphitheatre into California's Verona. For this we need audiences, huge ones, and money, lots of it.

Let us therefore use this 50th birthday season to plant the seeds for a unique open-air operatic tradition at the Bowl. Let us also use it, through what we hope is a season offering rich variety, enjoyment and stimulus to the widest possible public, to say a very warm and sincere "thank you" to our audiences for their support and encouragement. Abler pens than mine have chronicled the achievements of groups of unselfish, public-spirited citizens (among whom some uniquely determined and able ladies were especially prominent) in guiding the Bowl through trials, tribulations and triumphs. The gratitude of every citizen is their due. Let us also not forget the tremendous help, in cash and kind, the Bowl receives from the County's elected officials and their staffs; the enthusiasm, loyalty, and sheer hard labor of all those who work behind the scenes — stage hands, electricians, operations personnel, and countless others — who contribute so much to make the Bowl a place for everyone to enjoy. And then, there are those movers of mountains, the Hollywood Bowl Volunteers, whose selfless devotion is one of the happiest and most constructive examples of truly democratic voluntary work in action — volunteer activity that benefits literally hundreds of thousands of people of all ages, races and creeds. The list, of course, could continue into virtual infinity. However, everyone included in it has one thing in common: their most cherished reward is the true enjoyment of our audiences. That, then, is the Bowl's 50th birthday wish to you: enjoy yourselves, truly.

Ernest Fleischmann
Executive Director, Los Angeles Philharmonic
Artistic Director, Hollywood Bowl

Parking Made Easier: Important Information

Parking at Hollywood Bowl is easier than ever before during this summer's 50th Birthday Superseason.

For the first time, you can reach the Bowl from *both* the Hollywood and Ventura Freeways. You'll avoid traffic on Bowl nights because we've made available Universal Studio's roomy, well-lit lot on the corner of Barham Boulevard and Forest Lawn Drive, right up the street from Warner Brothers. The lot holds more than 1,000 cars and is only a two minute drive from either the Hollywood or Ventura Freeway, and less than a ten minute ride to the Bowl.

For just $1, you can park at the Barham Boulevard lot and ride our free shuttle bus to the Bowl (that's a saving of as much as 50% over parking at the Bowl itself). You'll avoid traffic on your way to and from the Bowl, and our free shuttle bus will take you right to the Bowl's Box Office Concourse. After the concert, the bus will pick you up and you'll be one of the first people in your car and back on the road. What could be easier?

Beginning at 6 P.M. each concert evening, a shuttle bus will leave the Universal lot every ten minutes right up to the 8:30 P.M. curtain. After the concert, just look for the buses marked "Universal Shuttle" at the bus island in the middle of Highland Avenue. The last bus leaves twenty minutes after the end of each concert (for shuttle bus information on non-Philharmonic evenings, or for concerts starting earlier than 8:30 P.M., please call 87-MUSIC).

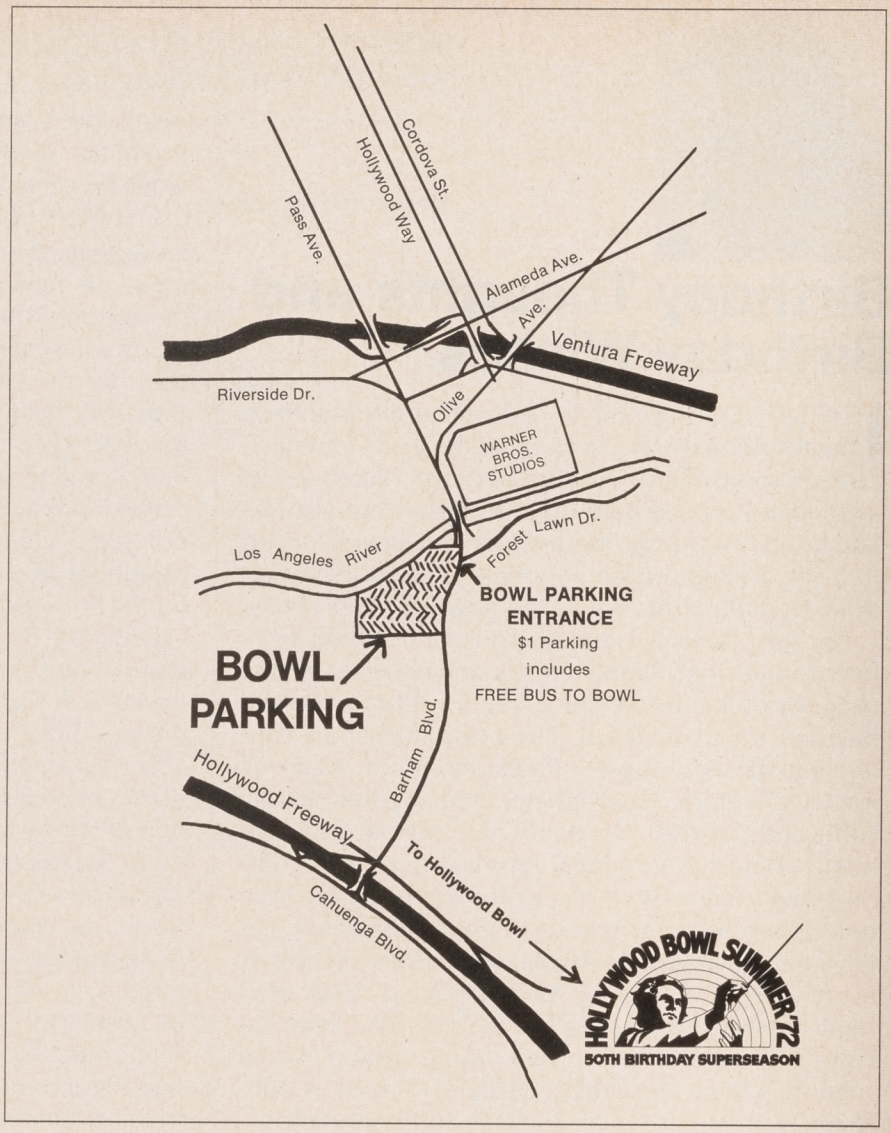
To reach the Barham Boulevard lot:

Southbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn left on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Northbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn right on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Eastbound on the Ventura Freeway: Take the Pass Avenue off-ramp. Turn right on Pass. Pass will merge into Olive Avenue. Continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Boulevard.

Westbound on the Ventura Freeway: Take the Cordova Street off-ramp. Turn left on Cordova to Olive Avenue. Turn right on Olive and continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Blvd.



Aircraft Message

"The sweet sound of a smooth running aircraft engine may be music to the ears of a pilot, but to the ears of a music lover attempting to enjoy the concerts presented at the Hollywood Bowl, it is a most distracting noise," the FAA has cautioned pilots.

In a press release, the FAA pointed out, "Cooperation with others, in this case, music lovers, can enhance the public image of pilots. The traditional values airmen place on discipline and the rights of others can now serve as well to make friends in the music world — simply by avoiding flights over the Hollywood Bowl when there is a concert."

"What is really needed," emphasized Arvin O. Basnight, director of the FAA's Western Region, "is a sense of discipline on the part of all pilots — a discipline that respects the rights of others to enjoy the Hollywood Bowl just as they enjoy the right to fly. Please ask your fellow pilots to respect the red searchlight beams that crisscross the exact location of the concert."

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The Southern California Symphony-Hollywood Bowl Association
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OPEN HOUSE AT THE BOWL

Performances on the Box Office Plaza: 9:30 and 10:30 am
Weekdays (Monday through Friday) July 17 - August 25
Open House Master of Ceremonies Rob Bowers
with Songs & Stories

JULY 17-21

Tony Urbano Puppet Co.—"The Three Wishes"
Flamenco Talavera-Spanish Dancing Stars
& Guitarist Clark Allen
The Storytellers: Al and Luane

JULY 24-28

Ewe African Ensemble—Songs & Dances from Ghana
Punchinello Players—Musical Theatre & Games
Michael Goodrow—"Singalong"

JULY 31-AUG. 4

Elisabeth Waldo's Pan American Ensemble
"The Silver Bear", from stories by Leo Tolstoy,
directed by Rob Bowers
Chalk Talk: Cartoons by Gary Goddard & Tony Jenkins

AUG. 7-11

Tell Tale Theatre—directed by Jeremy Blahnik of the
Mark Taper Forum
John Arnold Ford's Comic Opera Theatre

AUG. 14-18

Los Angeles Dance Theatre—Dance Encounter II
Sonny Criss' Jazz Quartet: a Child's Introduction to Jazz
Art Workshop—"The Young Masters" & Jack McCorkle

AUG. 21-25

Bob Baker Marionette Theatre—"Fiesta"
East West Players—"Juan", a Filipino Folk Story
Jr. Ballet USA—"Horse 'N Around", a Cowboy Ballet

FOR RESERVATIONS

For your convenience, we will accept preliminary reservations by phone. Please call JOAN REYNOLDS at 626-5781, Ext. 626 or 627.

A group consists of 10 or more. Reservations for Individuals will assure space on Mons., Tues., Thurs., & Fris. only. No reservations Weds. Due to numerous requests, groups will be limited to 2 visits. If there is room, we will be happy to accept additional dates.

PARENTS: Special this summer! Wednesdays of each week will be set aside for you and your children. No group reservations will be accepted on this day.

Bring a Picnic and

BE OUR GUEST

every Monday-Friday, 9:30 to 12 noon at a

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CHILDREN: Bring your parents to the Philharmonic's August 2 *Family Picnic Concert* at the Bowl. MARGARET HARRIS conducts, starting at 7:30 pm. Or for information on special HOLLYWOOD BOWL 50th BIRTHDAY CONCERTS for you and your parents, call 87-MUSIC.

1972 Open House at the Bowl

ADMISSION FREE

CONCERTS ON THE GREEN

Ten years ago, there began an annual Outdoor Chamber Music Series under the aegis of the Bureau of Music of the Los Angeles Municipal Arts Department, and called "Concerts on the Green" because of their location in the verdure of Barnsdall Park, 4800 Hollywood Blvd. (just west of Vermont). There is no admission charge.

An especially pleasurable program has been selected for this tenth anniversary celebration. Employing brass, woodwind and string ensembles whose personnel is composed of the finest professional musicians in the Los Angeles area, with an occasional novelty group for variety, the series has grown in stature and has become a never-to-be-missed experience for lovers of chamber music.

The 4:30 p.m. concerts are presented on consecutive Sundays during the summer months. Because of the landscaping in progress, most of the programs will be held in the new Municipal Art Gallery Theatre in Barnsdall Park, which has a seating capacity of only 299. Early arrival is suggested.

The 1972 season is as follows:

July 9 — Elisabeth Waldo Folklorico Ensemble.*
July 16 — U.C.L.A. Woodwind Ensemble, Clarence Sawhill, director.*
July 23 — Laurindo Almeida and Deltra Eamon — voice and guitar.
July 30 — Goldsmith — De Veritch Trio.*
August 6 — Mallory Chamber Soloists.*
August 13 — Los Angeles Baroque Players.*
August 20 — Bureau of Music String Orchestra from the Pops Symphony, Paul Senia, conductor, with Owen Brady, guest organ soloist.*
August 27 — "Artists of the Future" winners' Choral Concert.*
Sept. 3 — U.C.L.A. Brass Ensemble, Clarence Sawhill, director.*
Sept. 10 — Goldsmith String Quartet.*
Sept. 17 — Wakito Koto Ensemble.*
Sept. 24 — The Concertante Ensemble.*
Oct. 1 — Bud Shank Quintet. (Improvisations.)
Oct. 8 — The Shanley Virtuosi.*

* *Admittance will be limited to the seating capacity of the theatre.*

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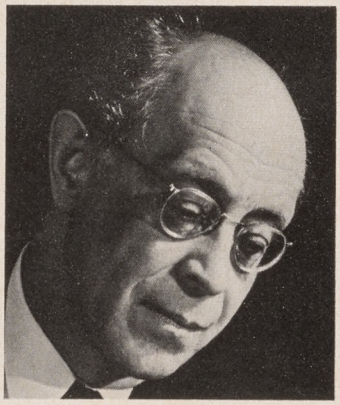
Rudolf Serkin

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Zubin Mehta begins his second decade as music director of the Los Angeles Philharmonic in what promises to be the most exciting season in his rewarding partnership with our great orchestra.

Both Rudolf Serkin and Alfred Brendel will play two piano concertos on their programs, Serkin the Brahms D minor and Mozart's Concerto in F, K.459, Brendel the Schoenberg and Mozart's Concerto in E flat, K.271.

And both Brendel and Serkin will offer individual recitals in the new Celebrity Recital series, which also features Isaac Stern and Itzhak Perlman & Vladimir Ashkenazy.

More than 25 distinguished soloists will appear with the orchestra during the coming season.

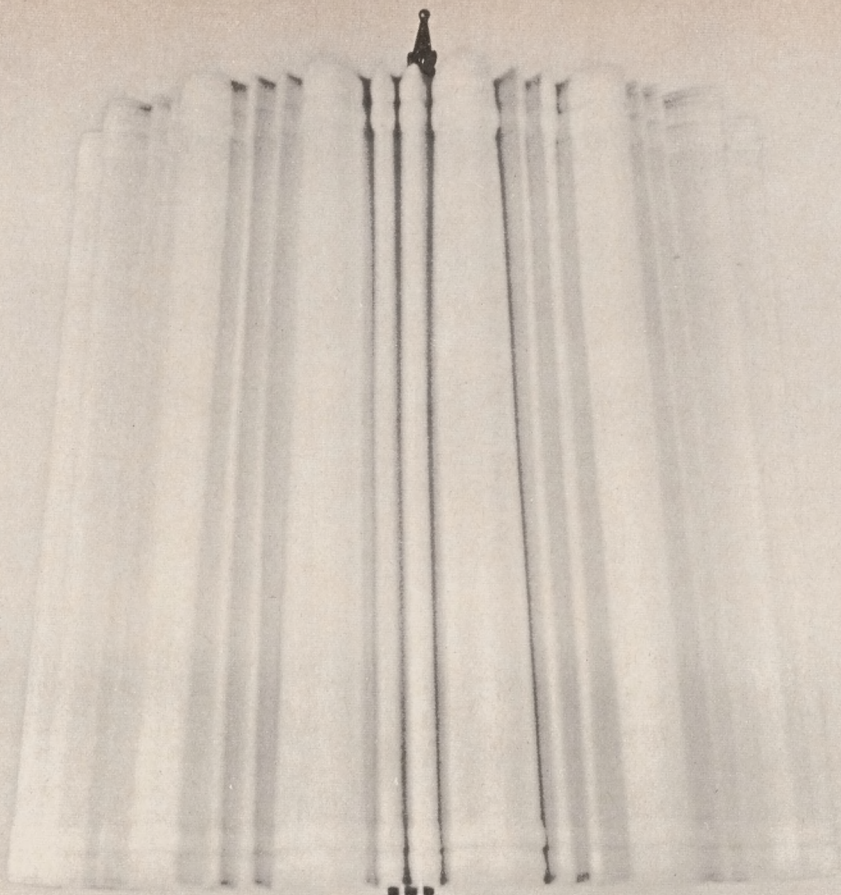
Celebrated pianists include Vladimir Ashkenazy playing the Scriabin Piano Concerto, Misha Dichter the Brahms Second, and André Watts the Rachmaninoff Third. Three brilliant young pianists make their Pavilion debuts: Los Angeles-born James Fields in Beethoven's Triple Concerto, Rumanian Radu Lupu in Beethoven's Fourth Piano Concerto, and Australian phenomenon Roger Woodward playing both piano and harpsichord in a unique program of Bach, Liszt and Xenakis.

Six outstanding violinists will be featured: Yehudi Menuhin, returning to play the work he introduced to Philharmonic audiences in 1947, Elgar's warmly romantic Violin Concerto; Itzhak Perlman the Dvořák concerto; Isaac Stern Mozart's G major (K.216); Pinchas Zukerman Bartók's Second; and young Japanese sensations Mayumi Fujikawa and Teiko Maehashi the Mendelssohn and Prokofieff First, respectively.

Other superb soloists include the distinguished British mezzo-soprano Janet Baker singing Berlioz' *Mort de Cléopâtre,* Philharmonic co-principal clarinetist Michele Zukovsky playing the Mozart Clarinet Concerto, and Los Angeles cellists Stephen Kates (Shostakovich First), Nathaniel Rosen (Beethoven's Triple Concerto) and Philharmonic principal Kurt Reher (Strauss' *Don Quixote*).

To obtain a complete schedule of the Los Angeles Philharmonic's 1972-73 Season in the Music Center Pavilion, please write: Los Angeles Philharmonic Brochure, 135 North Grand Avenue, Los Angeles 90012.

The brochure entitles you to a 20% savings on the four exciting Celebrity Recitals. □



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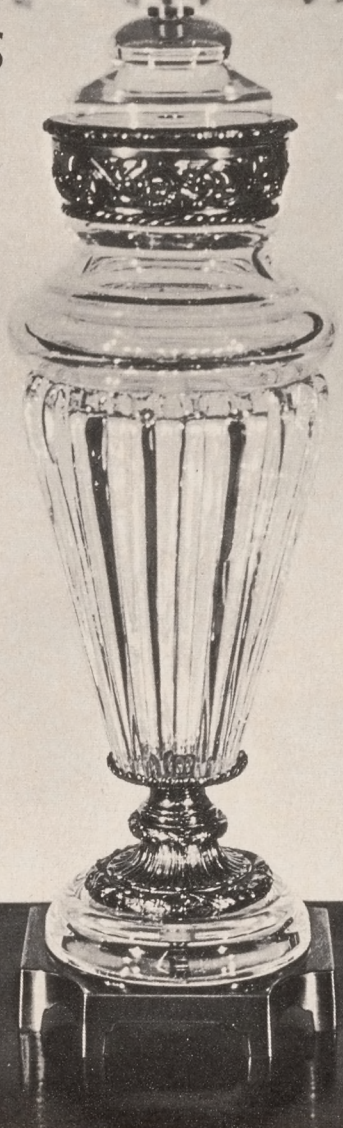

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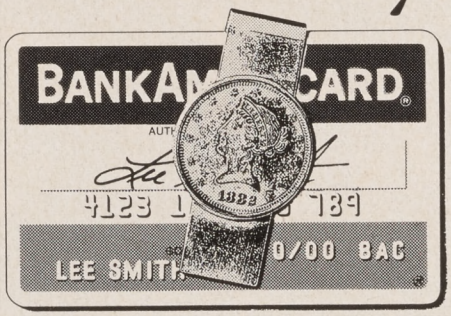

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